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EXAMPLES OF ART WORKMANSHIP OF VARIOUS AGES
AND COUNTRIES.



HENRI DEUX WARE

PHOTOGRAPHS OF TWENTY EXAMPLES OF THIS WARE

CHIEFLY IN ENGLISH COLLECTIONS, WITH

AN INTRODUCTORY NOTICE.

*Under the Sanction of the Science and Art Department, for the Use of
Schools of Art and Amateurs.*



LONDON:

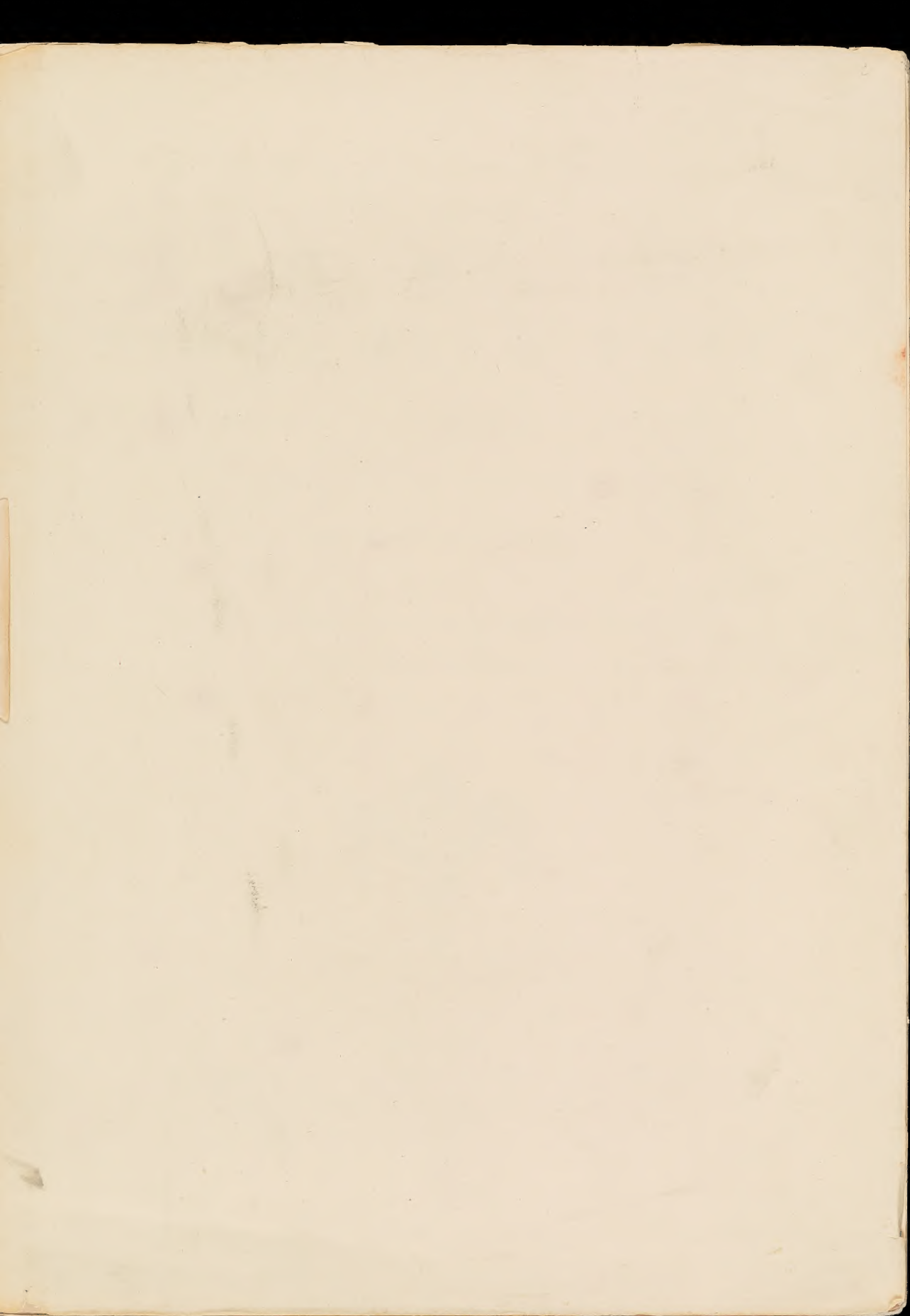
PUBLISHED BY THE ARUNDEL SOCIETY FOR PROMOTING
THE KNOWLEDGE OF ART, 24, OLD BOND STREET.

SOLD BY BELL AND DALDY, YORK ST. COVENT GARDEN.

1868.



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RENNET DEUX HARE

HENRI DEUX WARE.



In the Special Loan Collection of Works of Art, exhibited at the South Kensington Museum in the year 1862, one of the most attractive cases was that assigned to the so-called Henri Deux ware. The mystery which then shrouded its origin, the rarity of the specimens, and the apparently extravagant prices which were stated to have been given by wealthy collectors, combined to interest and impress the general public, and even those who were unprepared to recognize the beauty of many of the pieces, or the technical skill displayed in their production, crowded to see the twenty-five specimens there shown, valued at between twenty and thirty thousand pounds, and not only including every example in this country, but believed to surpass in value, while they almost equalled in number, the known examples of every other country.

Although single specimens of this ware had not previously failed to attract the notice of connoisseurs both in France and England, it was not till 1839 that any decided attempt was made to determine their origin. In that year M. André Pottier of Rouen, in a description of an ewer engraved in Willemijn's "*Monuments inédits pour servir à l'Histoire des Arts*," plate 289, points out the peculiarities of its manufacture, refers to other known pieces obviously of identical origin, and gives it as his opinion that these pieces were fabricated by Florentine artists working in France. He states that of the twenty-four pieces or thereabouts then known, about one half came originally from Touraine, where he is induced to fix the place of their origin. The ewer, of which M. Pottier is writing, is included in this volume of photographs, No. 4, and even in 1839 it had recently commanded the price of 2300 francs or £92. In 1842, another example (No. 20) was purchased at the Strawberry Hill sale of Horace Walpole's collection for £19 9s., described in the catalogue as "A fine ewer with handle, of curious old Faenza ware, from a design by Giulio Romano, extremely rare and curious." In the same year, the remarkable ewer (No. 2), was bought in Paris for 2400 francs, or £96.

In 1844 M. Brongniart, director of the manufactory at Sèvres, in his "*Traité des Arts Céramiques*," entered fully into the technical process of fabrication of this ware, and gave an analysis of a fragment of the paste taken from a broken cover of a tazza in his custody. He states that thirty-seven pieces were then known, and confirms the assertion of M. Pottier, that they had chiefly been found in Touraine.

During the next eighteen years, French collectors sought for additional examples with great avidity, and the prices of specimens increased to an amazing extent. Meanwhile, various theories were advanced ascribing the authorship to Girolamo della Robbia; to Ascanio, a pupil of Benvenuto Cellini; to Godefroy Tory, a celebrated French printer, engraver, and illuminator of the sixteenth century; or to some other artist originally a goldsmith or jeweller.

In 1861 Messrs. Henri and Carle Delange of Paris published an illustrated work, containing chromolithographic representations of all the known specimens, then amounting to fifty-two in number, and at the same time reprinted all the notices of previous writers.

Next followed the 1862 Loan Exhibition at the South Kensington Museum, and the publication of the Catalogue, to which Mr. J. C. Robinson contributed a notice of the Henri Deux ware, with a description of each of the pieces included in the Exhibition.

Scarcely had this unexampled collection been dispersed, than the world of collectors and amateurs of pottery was startled by the appearance of a pamphlet in the form of a letter, dated 8th December, 1862, addressed to M. Riocreux, Keeper of the Ceramic Museum at Sèvres, by M. Benjamin Fillon, an antiquary of La Vendée, announcing that he had succeeded in tracing the manufacture of this mysterious ware to Oiron, near Thouars, in the Department of Deux Sèvres, a part of the old Province of Poitou; and that two artists were concerned in its production, François Cherpentier, a potter, and Jean Bernart or Bernard, secretary and librarian to Helène de Hangest Génlis, widow of Artus Gouffier; and that, after the death of Helène in 1537, the two artists had passed into the service of Claude Gouffier, her son, "Grand Ecuyer de France," who was a celebrated amateur and patron of the arts. In 1864,

M. Fillon published his "*Art de la Terre chez les Poitevins*," in which he gives in full detail the results of his investigations, and the proofs on which he rests his assumptions.

In the autumn of 1862, he states that he was shown, in Paris, by a dealer, a leaf of an illuminated book of hours, containing a part of the calendar for the month of July, representing a harvest-scene, with a husbandman drinking from an earthenware "pilgrim's bottle." On the side of this bottle were represented the arms of the original possessor of the book, and M. Fillon was at once struck with its resemblance, in colour and style of decoration, to the specimens of *Henri Deux* ware known to him, among which was a bottle of nearly similar form. He found that the book had been executed in the middle of the sixteenth century for Claude Gouffier, Grand Ecuyer de France, and a personal friend of Henri II. He at once determined to follow up the track suggested by this discovery, and, after some preliminary investigations, he, in December, 1862, reached Oiron, where still exists a magnificent chateau, erected in the sixteenth and seventeenth centuries by members of the Gouffier family, and now the property of the Marquis d'Oiron.* In his own words—"Là se termina le pèlerinage; le sphynx avait enfin laissé "pénétrer un profane dans son sanctuaire."

The Gouffier family occupied a prominent position in France for several generations during the fifteenth, sixteenth, and seventeenth centuries. Guillaume Gouffier, who died in 1499, was high in the favour of Louis XI. and Charles VIII., and received from the crown several grants of land, including the estate of Oiron. His son, Artus Gouffier, acted as governor of the Duc d'Artois, afterwards Francis I. of France, with whom he subsequently had great influence. He died in 1519, and to his widow, Helène de Hangest, was entrusted the care of Henri II. as an infant. Their son Claude was attached to the service of the king, Francis I., as page. He fought with him at Pavia, and shared his captivity. In 1546 he received the dignity of Grand Ecuyer of France. He continued high in the favour of Henri II. and of Charles IX., and died, in 1572, possessed of great wealth, notwithstanding heavy losses arising from the religious wars which devastated Poitou and the neighbouring provinces. One of his titles, Marquis de Caravas, is said to be the original of the famous Marquis of Carabas in the old Touraine nursery tale of *Puss in Boots*. In the following century the estate passed from this family, and has since changed owners several times.

Among the archives of the Gouffier family, M. Benjamin Fillon finds the chief proofs on which he rests his assumption that the so-called *Henri Deux* ware proceeded from their chateau of Oiron. The documents are :—

1. An undated letter of Claude Gouffier, referring to transactions of the year 1529, but evidently written after the death of his mother in 1537, in which he speaks of François Cherpentier, a potter in the service of his late mother, coupling his name with that of Jean Bernart, her secretary and librarian. He also refers to a furnace in the orchard of the chateau.
2. A letter addressed to Helène by her steward, in which Cherpentier is spoken of as working in the chapel.
3. A household memorandum of the year 1538, in which provisions are assigned to Bernart for two painters.

M. Fillon argues that the various pieces of the so-called *Henri Deux* ware still in existence show that they were executed under the influence of a distinguished person, probably a lady, connected with the court of France, and of a scholar learned in the special decorations of typography and bookbinding. He points out that the details of the architectural decorations of the earlier portions of the chateau and of the collegiate church of Oiron, founded by Artus Gouffier in 1518, have been taken advantage of in the ornaments of some of these pieces, and that the arms depicted on them include those of branches or connections of the Gouffier family. He deduces from these and other minor arguments, taken in connection with the documents already referred to, that this ware was first made by Cherpentier and Bernart at Oiron, under the direction and personal supervision of Helène de Hangest Génlis, and after her death in 1537, the work was still carried on under the patronage of her son Claude Gouffier, and that it is possible to discover in several examples the absence of her influence.

These conclusions have been generally, though not universally, accepted in France, and the term "*Fabrique d'Oiron*," was used in the Catalogue of the History of Labour in the Paris Exhibition of 1867, where nine pieces were shown, together with two pieces believed to belong to the extreme deca-

* A view of this chateau is given in Petit's "*Châteaux de la Vallée de la Loire*," plate 77.

dence of the manufacture, and two specimens of sixteenth century tiles from the chateau of Oiron. Some connoisseurs, however, chief among whom is M. Jules Labarte the eminent French antiquary, are still unconvinced. In a recent work, M. Labarte points out the defects in M. Fillon's chain of argument, holding that he fails to connect the seat of manufacture with Oiron, though it was, doubtless, in that neighbourhood, as had been supposed for more than a quarter of a century before the appearance of M. Fillon's pamphlet.

Allusion has already been made to the prices paid for specimens of this ware at the time when it first attracted public notice. These prices were then considered high, and indeed were so when compared with the sums paid for fine specimens of other varieties of earthenware. But it is not too much to say that in the year 1862 the market value of pieces of Henri Deux ware had risen to ten or twenty times, and even in some cases to sixty times the sums paid for them twenty or twenty-five years before. This market value probably reached its maximum after the Loan Exhibition of 1862, but it has not yet shown any indication of abatement. In 1865 the Biberon No. 10 commanded the sum of £1100 at the sale of the Pourtales Collection.

The paste of which this ware is formed consists almost entirely of silica and alumina, resembling the so-called *terre de pipe* of Flemish and German potteries. It is nearly white, and hence it was not necessary to conceal the substance with an opaque enamel, as in Italian maiolica, or with a highly coloured glaze, as in Palissy ware. The vessels are merely covered with a thin and perfectly transparent varnish-like glaze, of a slightly yellow or buff tint.

The decorations of the surface, which specially characterize this ware, are inlaid in a manner somewhat analogous to niello work on metal, the devices being first engraved or impressed in the white paste, and the cavities filled in with coloured paste, usually of a dark chocolate brown or a red, after which the glaze was applied. The process by which this inlaying was effected has been the subject of many conjectures and experiments, and more or less successful imitations have been made by practical potters both in France and England, especially by Messrs. Minton.

Although some few connoisseurs have even lately expressed doubts as to this process, suggesting that the effect is really due merely to colour applied to the surface of the paste after a first firing, but before glazing, there seems no valid reason for doubting the decision of practised potters, at the head of whom is the late M. Brongniart, in favour of the inlaying process, strengthened by the successful experiments already made.

These inlaid surface decorations consist of arabesques, interlaced strapwork, conventionalized flowers and foliage, and bands of intricate fretwork, tastefully arranged, and recalling the designs employed by the bookbinders of the sixteenth century for the tooling of their bindings. Besides these decorations, various coats of arms, devices, and ciphers or monograms occur on several of the pieces, especially the double D, or H interlaced with two C's, frequently interpreted as the monogram of Henri II. and his mistress, Diana of Poitiers—but also used by the king as the union of his own initial with that of his queen Catherine de Medicis, and with this signification carved on the façade of the Louvre. Another favourite device of this king, three interlaced crescents, also interpreted as an allusion to Diana, also appears on several of the pieces. It was from the recurrence of these devices that the name "*Faïence de Henri Deux*," or Henri Deux ware, was early applied to this peculiar manufacture, and whatever further discoveries may hereafter be made respecting its origin, there is little probability that this name will ever be abandoned.

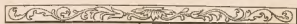
Besides the inlaid decoration, most of the pieces bear numerous decorations in high relief, as busts, masks, statuettes, terminal figures, sirens, brackets or consoles, shells and garlands chosen from the ornamental details of the Renaissance, and often more appropriate to architecture or to metal-work than to fictile productions; some of the pieces, indeed, especially the candlesticks, are almost entirely built up of these details.

Of the great variety of outline thus obtained, the photographs in this volume afford ample evidence. Although many of the existing pieces have features in common, no actual duplicates are known, and it seems that each specimen made was unique of its kind.

On careful comparison of the various specimens it is not difficult to determine which are the earliest, and which the latest in date. M. M. Delange classify the illustrations in their great work under three periods. Those of the latest period, which bear raised figures of frogs, lizards, snakes,

tortoises, etc., would appear to have been made under the influence of Palissy's rustic pieces, unless indeed, these decorations were suggested to both potters alike by a popular French romance of the period, a theory which has recently been advanced by a French writer.

A. C. KING, F.S.A.



THE following list of all the pieces of Henri Deux ware now known to be extant is taken, with some alterations, rendered necessary by change of ownership, from the lists given in the Catalogue of the Loan Exhibition of 1862, by Mr. J. C. Robinson, and in the illustrated work of M. M. Delange.

IN ENGLAND.

1. Salver.
2. Candlestick (in 1862 belonging to M. Norzy).
3. Salt-cellar (in 1862 in the Collection of R. Napier, Esq., ceded by him to the South Kensington Museum).
4. Tazza with cover (in 1862 belonging to J. Webb, Esq.).
5. Tazza (in 1862 belonging to H. Durlacher, Esq., previously to M. Delange). *South Kensington Museum.*
6. Large ewer or aiguière. *Magniac Collection.*
7. Ewer or aiguière.
8. Similar ewer or aiguière.
9. Candlestick.
10. "Hanap," or funnel-shaped ewer.
11. Tazza or cup.
12. Cover of a tazza.
- 13 and 14. Bouquetière or flower holder (in two portions). *Sir Anthony de Rothschild, Bart.*
15. Candlestick.
16. "Biberon" or ewer.
17. Large salt-cellar. *Andrew Fountaine, Esq.*
18. Globular "biberon."
19. Triangular salt-cellar. *Baron Lionel de Rothschild, M.P.*
20. Tazza.
21. Salt-cellar. *The Duke of Hamilton.*
22. Salt-cellar. *George Field, Esq.*
23. Salt-cellar (in 1862 belonging to S. Addington, Esq.). *T. M. Whitehead, Esq.*
24. The lower portion of a large aiguière.
25. Small aiguière. *Mrs. Henry T. Hope.*
26. Aiguière. *Martin T. Smith, Esq. M.P.*
27. Biberon (formerly in the Pourtales Collection). *J. Malcolm, of Poltalloch, Esq.*

IN FRANCE.

28. Salt-cellar.
29. Tazza. *Museum of the Louvre.*
30. Salt-cellar.
31. Salt-cellar.
32. Tazza with cover.
33. Tazza.
34. "Biberon." *Sauvageot Collection, now in the Museum of the Louvre.*
35. Tazza.
36. Cover of a tazza. *Ceramic Museum at Sevres.*
37. Tazza with cover. *Museum of the Hôtel de Cluny.*
38. Candlestick.
39. Hanap. *The Baron Gustave de Rothschild.*
40. Jug or "canette."
41. Salt-cellar.
42. Small aiguière. *The Baron Alphonse de Rothschild.*
43. Tazza. *The Baron James de Rothschild.*
44. Salt-cellar. *M. d'Yvon.*
45. Tazza with cover. *Viscount Hutteau d'Origny.*
46. "Gourde de chasse," or pilgrim's bottle.
47. Tazza.
48. Cover of a tazza. *The Duke d'Uzès.*
49. Cover of a tazza. *M. Benjamin Delessert.*
50. Salt-cellar.
51. Salt-cellar.
52. Salt-cellar. *Viscount de Tussau.*
53. "Biberon." *Prince Galitzin.*

IN RUSSIA.

HENRI DEUX WARE.

LIST OF PHOTOGRAPHS.



	OWNER.
1. SALVER OR PLATEAU	<i>South Kensington Museum.</i>
2. EWER OR AIGUIÈRE	<i>Hollingworth Magniac, Esq.</i>
3. HANAP	<i>Sir Anthony de Rothschild, Bart.</i>
4. EWER OR AIGUIÈRE	<i>Sir Anthony de Rothschild, Bart.</i>
5. CANDLESTICK	<i>Andrew Fountaine, Esq.</i>
6. CANDLESTICK	<i>South Kensington Museum.</i>
7. BOUQUETIÈRE OR FLOWER HOLDER	<i>Sir Anthony de Rothschild, Bart.</i>
8. BIBERON OR WATER POT	<i>Baron Lionel de Rothschild, Bart.</i>
9. BIBERON OR WATER POT	<i>Andrew Fountaine, Esq.</i>
10. BIBERON OR WATER POT	<i>John Malcolm of Poltalloch, Esq.</i>
11. TAZZA	<i>Sir Anthony de Rothschild, Bart.</i>
12. TAZZA WITH COVER	<i>South Kensington Museum.</i>
13. TAZZA	<i>South Kensington Museum.</i>
14. EWER	<i>Mrs. Henry T. Hope.</i>
15. EWER (a fragment)	<i>Mrs. Henry T. Hope.</i>
16. EWER	<i>Martin T. Smith, Esq., M. P.</i>
17. SALT-CELLAR	<i>The Duke of Hamilton.</i>
17a. SALT-CELLAR	<i>South Kensington Museum.</i>
18. SALT-CELLAR " <i>Mortier à cire.</i> "	<i>Andrew Fountaine, Esq.</i>
19. SALT-CELLAR	<i>T. M. Whitehead, Esq.</i>
20. EWER OR AIGUIÈRE	<i>Sir Anthony de Rothschild, Bart.</i>









L. SALVER OR PLATHAL. Dept. Dist. W. S.
S. M. K. S. M.





2. EWER OR AIGUIÈRE. HENRI DEUX VALLI
Hol. igworth Magniac, Esq.





3. HANAP. H. 84. D. 4. W. 1. 1/2
See also 1. 2. 3. 4. 5. 6. 7. 8. 9. 10.





EWER OR AIGUIÈRE. HENRI DEUX WARRÉ

S. J. L. 1881. No. 10. 1/2. 1/2.





5. CANDLESTICK. HENRI DUNWILL
A. F. J. L. P.





6. CANDLESTICK. HUNGARY WARE.
S. H. K. & Co. W. M.





GRUPPE FÜR DEN KÖNIGLICHEN GARTEN IN BERLIN

See list of the contents of the book





5. BÉLIRON OR WATER POT. H. 1.1 DEC. 1871
Recl. 1.1 DEC. 1871





BIBERON OR WATER POT. HENRI DEUX WARE

A. Lew Fountain, F. S.





BEURON OR WATER POT - 19th C. A.
 1930 a. n. n. n. n. n.





PLATE I. THE CALYX
See page 101





12. TAZZA WITH COVER — H. 8 1/2, D. 10 1/2 IN.
S. H. K. 1890, p. 11, fig. 1.





12. TAZZA. HESSE, DE N. WARE
S. Kunst- u. Mus.-Museum





14 EWER. HENRI DEUX WARL
Mrs. Henry T. Hope.





5. EWER (a Fragment). HENRI DEUX WARMLING
Mrs. Henry T. H. P.





PLATE LXXI. H. N. 1. A. W. 1.
Ant. 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12.





17. SALTUJEFFA. HING. DIA. W. 10 ft.
See Plate of Hing.



17a. SALTUJEFFA. HING. DIA. W. 10 ft.
See Plate of Hing.





68. SALTCELLAR "Henri Deux" style. HENRI DEUX WARE.
André Toulon, Esq.





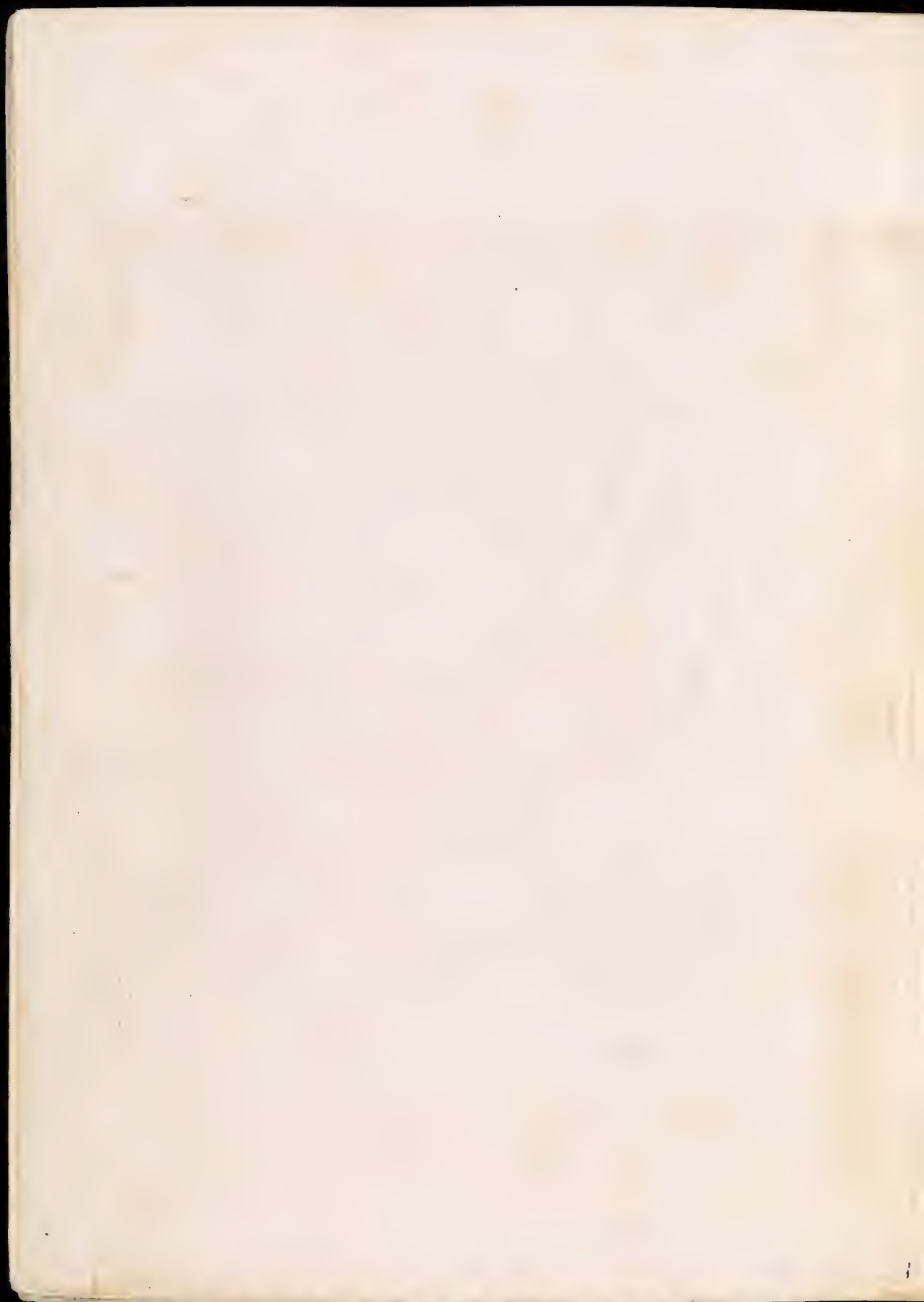
19 SALT-CELLAR. HENRI DEUX WARE
T. M. Wheeler, Esq.

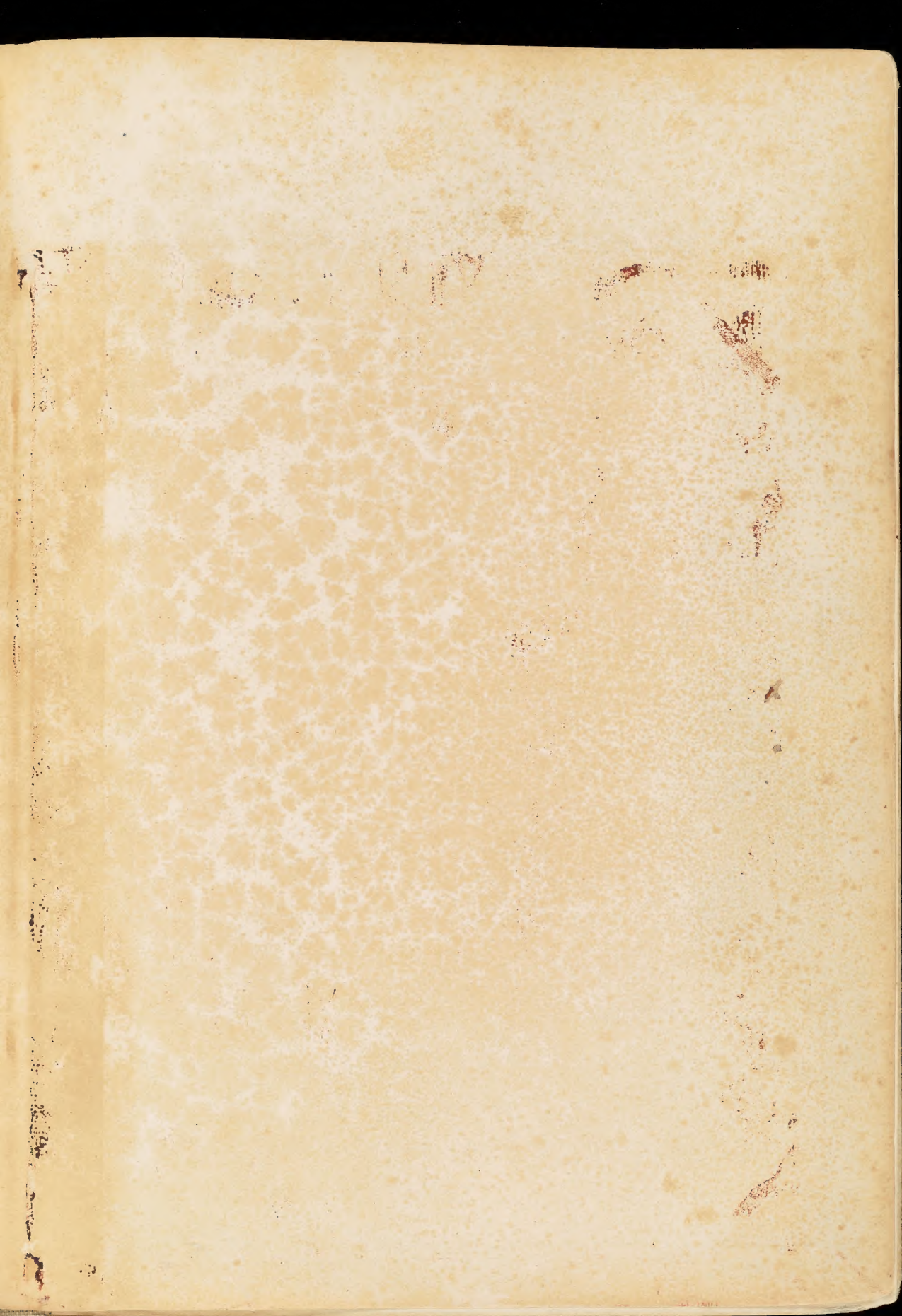




1. EWER OR AIGUIÈRE. HENRI DEUX WARE.

See Plate 100. R. H. C. A. B. 1841.





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